

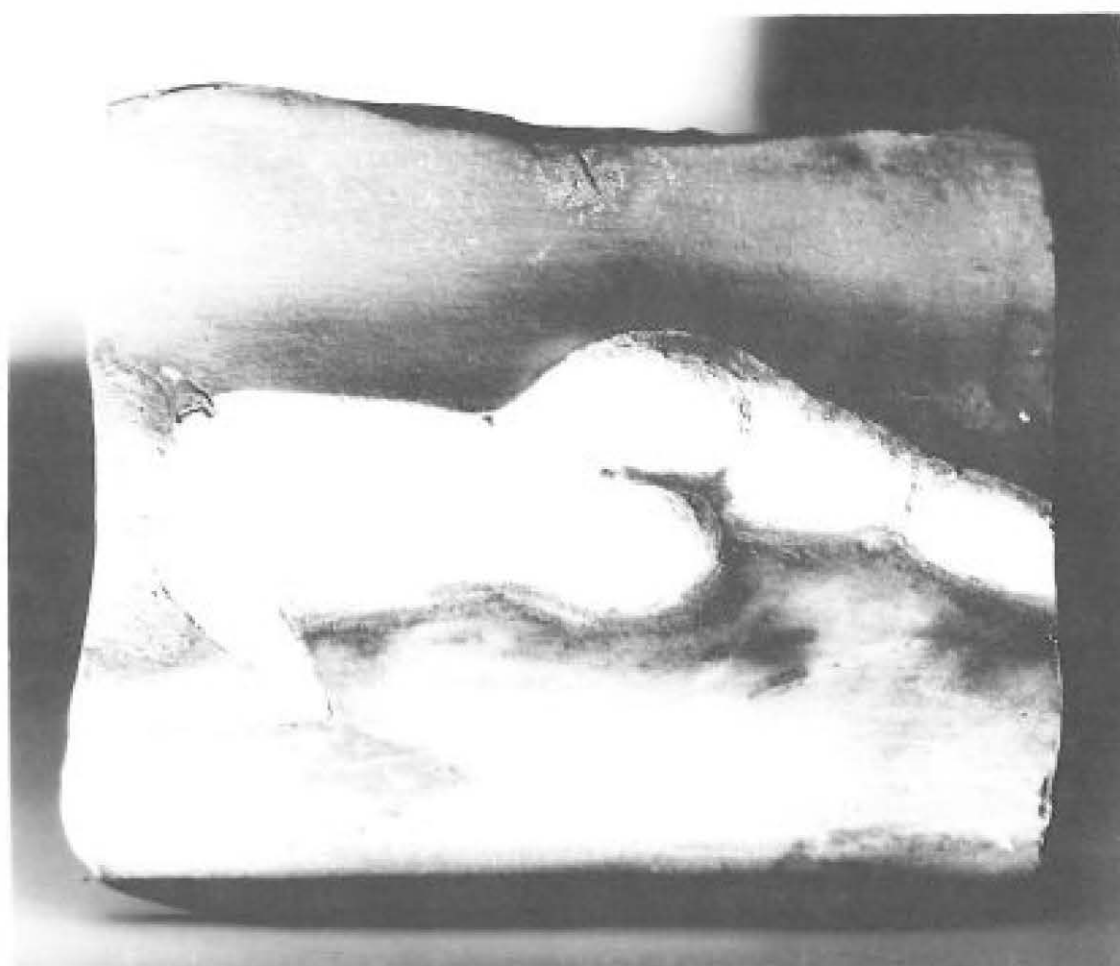


Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7
(604) 683-9623

NEWSLETTER

OCTOBER 1994



DENYS JAMES
GALLERY OF B.C. CERAMICS
OCTOBER 3–NOVEMBER 2

PHOTO BY: JÜRGEN RAZUBER

Thoughts about my recent figurative work, late September, 1994:

Trust was an important ingredient in this series of cone 04 one-step fired bas relief clay wall panels. I was drawing and painting on clay. However, unlike rendering a drawing on paper, it was necessary for me to jump in – look at the figure, make some marks and brush strokes, to manipulate the clay form, pour on powdered stains and sands, without having a sense of certainty that the firing would yield what I saw. Through these direct responses to a model, I began to trust my ability to look, see, then interpret the essence of the human in front of me rather than what I thought was there.

I have increased the size of the work at least two times to the 17 x 22 x 3/4 inch range, and this scale change has allowed me to use larger brush strokes of colour, to use my fingers as tools, to achieve a greater sense of three dimensionality.

I have tried to place these figures in a context or to suggest a setting, narrative or mood.

Some of the figures appear as if at a crossroads tentatively considering entering a passage or opening to the light or to another reality. Perhaps they, too, are in transformation.

Denys James
1994

GALLERY NEWS

After two and a half weeks as Gallery Manager, I am beginning to feel at home in my new surroundings. Thanks to all whom I've been in touch with during this time - your patience and understanding has been wonderful! I hope to introduce myself to as many members as I can, either in person or on the phone, and look forward to the possibility of visiting several local studios over the next few months.

By accepting this position, I have accepted the challenge of helping the Gallery of BC Ceramics become a thriving retail enterprise. To accomplish this, significant renovations to the layout of the gallery space are being planned. We will be incorporating texture and colour in the displays with the use of natural wood plinths and shelving units. The Gallery will also more fully reflect its educational mandate by providing informative materials to visitors. The more we can entice people into the Gallery and encourage them to linger, the more we will serve our mandate of promoting ceramics in B.C. The next few months will be a very exciting time at the Gallery - if anyone would like to volunteer their time and energy towards this project, please let either Jan or myself know.

JANE MATTHEWS



POTS AND PEOPLE

KEITH RICE-JONES

The following article is a starting point for an ongoing series about Guild potters at all levels. The idea is based on the column that appears in each issue of Ceramic Review. Keith Rice-Jones will be out chasing someone for contributions each month and will help draft contributions if necessary. What is really important about this column is that it is about all of us - not just the people in the Gallery of B.C. Ceramics. We all started somewhere and those of you struggling with early pots in night school classes, rudimentary basement studios or even kitchen tables are equally important. Share your experience. Others out there are like you.

If you would like to write about your situation in this column, please contact Keith at 522-8803.

I don't need to write about my sources and materials, my corner did that last month. It is difficult to find a typical day as most of my studio time is grabbed on the run. It is rare to have on going, focused studio sessions as I teach art full time at a senior high school. I could say that it gets in the way of my real job but in reality I have always enjoyed teaching. In fact, I came to clay through an in service workshop. There is a real overlap with what I do at school and work I do in the studio. In the true sense of education, the dialogue I develop with students often inspires new directions for me.

Some of my ability to grab studio time on the run comes from the nature of teaching. I jump from one problem to another in this environment. Most times I can "pick up and put down" in the studio once I'm into a series of pieces.

Sometimes if the solution of a problem, say of a rim or the balance of a foot doesn't come early, I'll wrap it up, put it on the back burner and take it by surprise later. This is facilitated by the nature of how I work with natural breaks at stages in each piece. I rarely work on one piece at a time.

My current show at the Gallery of B.C. Ceramics could be subtitled, "What I do with my summer holiday". (Well, August) I'm back into the reality of fractured time again. This week after the gallery opening I had to catch up on a run of vases then juggle some school work while they dried. Fortunately the sun came out and with an overnight soak at 10 percent was able to bisque at the end of the week for glazing and glost kiln loading at the weekend.

I share the studio with my wife who is in there full time (along with her other full time job of running the house). It is her domestic ware that is the backbone of Wild Rice. She also does sculptural mirrors and there are some in this firing along with a large sized bird bath. This is somewhat experimental with a combination of formal structure and loose slabs, torn and reassembled. We've both worked on this and are increasingly involved in combination pieces. Glazing usually happens in a final late night rush and the firing day tends to be a clean up, and re-group before the next cycle.

GEOLOGY AND CERAMICS

JOE NAGEL

As a new member of the Potter's Guild Board, I am aware that I know few of the members, both because of my recent introduction and the fact that I am not a working potter. My background includes an M.Sc. in geology and over twenty years experience operating a geological museum. So, how did I become involved with the organization?

The immediate answer to that question comes from my involvement with Tam Irving and Carol Mayer in an exhibit project tentatively entitled, "Earthbound". Adopting a team approach between an anthropologist, a potter and a geologist, the exhibit will explore ceramics through the eyes of each.

Since both Tam and Carol were already on the board, it was a natural connection. When asked to let my name stand, it struck me as a good opportunity to gain some new knowledge, maybe make some new friends and also complement some of the talent and skills already embodied on the Guild Board.

In any case, there is a closer affinity between geology and ceramics than most people realize. Almost all of the scientific techniques for studying ceramic materials have been adapted from the geological sciences. A glazed ceramic embodies the three rock types familiar to the geologist: sedimentary, metamorphic and igneous.

The unfired clay body represents the sedimentary environment by way of both its formation and low temperature plasticity. The firing of this clay produces a metamorphic rock by way of a complex series of sintering reactions. Finally, the glaze represents the igneous environment because it results from melting. It is not surprising that geological techniques are used to study what is really a synthetic rock (concrete is another, less varied kind).

To date, my involvement with the board has more than met my original expectations. The changes that are now taking place, upsetting as they are to many, hold the potential for increased organizational vitality and for generating the financial resources necessary to fulfil the Guild's mandate. As a board member, that is something to look forward to.

ECHOES: STUDENTS OF THE CERAMIC ARTS CONTACT THEIR ANCESTORS

CAROL E. MAYER

(This is a small portion of a paper given at the Institute for Contemporary Canadian Crafts conference in 1993)

Last year I had the opportunity to teach a course, "Topics in World Ceramics," to students of the Ceramic Department at the Emily Carr College of Art and Design (ECCAD). I used the Museum of Anthropology's (MOA) collection to examine the social, technical and artistic history of ceramics - which meant that the students "got to touch the real thing". I know that the idea of students working directly with historic collections is not a new one, but it is one that is rarely activated. Museums and Galleries, for many good reasons, find it difficult to lower the barriers that distance objects from the touch of the uninitiated. The ECCAD students had never touched historic pieces. They were not really enthralled with the literary, academic, ethereal, untouchable world of the arts. They wanted to contact "their ancestors". What legacies had these early potters left for their descendants? Each student's final project for the course was to produce a contemporary piece for an exhibition - a piece that contained echoes of a technology, form decorative technique, iconographic message, or whatever, found in the information I had shared with them, and their personal and physical contact with the historical pieces. Joining the company of the maker, collector and curator the students touched and examined the works made so long ago but existing in this reality, for now. They were asked to consider the question so eloquently posed by Alan Caiger-Smith:

What is it in a tradition that enables such feeling to come to the surface through what are, after all, mere lines and shapes painted on a simple glaze? Why does one piece have an inner content, whereas another, very similar, is only decorative? What is it that men pass down from one to another in a living tradition that makes that tradition more than the sum of its technical process and skills? (Caiger-Smith 1973:80)

They thought about their own works in the future. How will they interact with works yet to be created? Will they be allowed to?

Some students were inspired by earlier technologies:

I decided to stray from the Greek firing method and use an electric kiln which maintains a strict oxidizing atmosphere. By doing this I hoped to gain more control over colours and simplify the firing procedure, although this sacrificed the ability to reproduce the rich black of the Greek potters. The designs on the pot are derived from standard designs used on Classic pots. (Jay MacLennan, 1993)

Others were more interested in specifically recognising parallels in the roles of the historical and contemporary ceramic artist:

During the sixteenth century in Italy, artists painting on majolica achieved more recognition than ceramic artists of any other time. Istoriated plates depicted not only mythical and biblical stories but also current events of significance to the artist. Using similar technology in clay, glaze and firings I sought to recreate a pope's hat plate but the decoration has become very much centred in this time. The images on this plate reflect my excitement in pursuing ceramic studies at the Emily Carr College of Art and Design. All the vessels depicted on the rim were made during the last year. In the central well sits the artist painting this plate. (Gillian McMillan, 1993)

This piece by McMillan contains layers of personal iconographic messages which describe fragments of her world at the time of making the plate. Whether these messages will continue to accompany the piece is an unknown factor. Will the intent of the artist be recorded and will it be compatible with the intent of the collector? And, if the piece ends up in a museum will these "intentions" be accessible to the curator? Will s/he ignore them or incorporate them as part of the conversation about the piece? Will the piece be renamed by "others"? The students at Emily Carr college were asked to consider these questions when looking at historic pieces and how they are presented inside a museum or gallery - to consider how they *felt* when their own piece left their hands and became accessible to everybody - to consider how the words in their Artist Statements could act as a bridge between the object and viewer - to consider their piece in an anthropology museum where the "other" is dominant and to consider the relationship between their piece and the "other".

Many potters will agree that their work is firmly rooted in the non-imitative reinterpretation of the history of ceramics. All things new owe some allegiance to the past so it would seem to be incomprehensible that barriers be erected to separate these entities. My personal experience of working with historical ceramics collections, intellectually, physically and emotionally enabled me to not only think about how objects function in differing realities, but also how past philosophies can be carried forward and be incorporated in contemporary work. It was the contact with the objects initiated by the art school students that actually raised the possibility of a new reality: a reality not contained in a chronological time or space, rather a reality that is a concatenation of all the others - perhaps an *attribute* of time, space, object which releases, enriches, informs, inspires creative expression whilst rising above the vicissitudes of language. The opportunity to share with the students the experience of moving objects from a state of being *distanced, immobilized, contained*, to one of being *close, mobilized and released* has effected a change in the way I (and hopefully they) think about objects and what is communicated about them through the vehicle of the exhibition.

Bibliography:

Caiger-Smith, A. *Tin Glaze Pottery in Europe and the Islamic World*, Faber and Faber, London, 1973.

Leach, Bernard, *A Potter's Book*, Faber and Faber, London, 1970

MADE IN CLAY NOTES

CATHI JEFFERSON

This year' registration fee includes \$10 for a t-shirt.

Last year's raffle for the Learning Disabled Organization raised \$800. These funds were used by the organization to provide summer tutoring for ten students. Good work and thanks to every one for your help.

Remember, **MADE IN CLAY** is a non-juried sale open to all members of the Potters' Guild of B.C. Booths can be shared and other guilds are welcome.

MADE IN CLAY happens because all of you help out. It would be great if someone would like to co-chair the event with me.

If you are interested in helping to make **MADE IN CLAY** an even bigger success than last year, please contact me at

CATHI JEFFERSON
4477 STRATHCONA RD.
NORTH VANCOUVER, B.C.
V7G 1G7
PH: 929-9175

MADE IN CLAY 1. was a wonderful experience to renew the potter's soul, enjoy other's company. We look forward to sharing the experience with you all again.

MADE IN CLAY

Our second annual **MADE IN CLAY** will be at Performance Works, Granville Island. Dates are

April 27, 1995, set up, tentative evening opening
April 28-30 sale dates.

Registration is on a first come, first served basis.

- Total cost is \$360 for booth space.
- A \$100 deposit is required by December 1, 1994 to reserve space.
- The balance of cost for booth space, \$260 is due by January 15, 1995.

PLEASE COMPLETE THE ENCLOSED APPLICATION AND FORWARD IT TO:

MADE IN CLAY
POTTERS' GUILD OF B.C.
1359 CARTWRIGHT STREET
VANCOUVER, B.C.
V6H 3R7

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NAME: _____ PHONE NO. _____

ADDRESS: _____ CITY: _____

If sharing your booth,

Sharing with: NAME: _____ PHONE NO. _____

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I would like to help with: _____

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MAID IN CLAY
POTTERS' GUILD OF B.C.
1359 CARTWRIGHT STREET
VANCOUVER, B.C.
V6H 3R7

BY DECEMBER 1, 1994, [CHEQUES SHOULD BE MADE PAYABLE TO THE POTTER'S GUILD OF B.C.]

—ANNOUNCEMENTS—

WE REGRET TO ANNOUNCE THAT KAORU COATES IS LEAVING THE GALLERY TO PURSUE HER POTTING ACTIVITIES. WE WISH HER THE BEST OF LUCK AND NOTE THAT SHE PROMISES TO PAY US FREQUENT VISITS. SHE WILL BE MISSED BY ALL OF US.

DON'T FORGET THE "STEMS AND STEINS" CHRISTMAS PROMOTION. THIS YEAR WE HAVE MADE ARRANGEMENTS WITH SPAGNOL'S, THE HOME WINE SUPPLIERS, TO ACQUIRE WINES LABELLED WITH THE POTTERS' GUILD LABEL TO BE GIVEN AWAY TO PURCHASERS OF \$100 WORTH OF "STEMS AND STEINS" GOODS. THE PROMOTION IS SCHEDULED TO RUN NOV. 5- DECEMBER 5 OR UNTIL THE

WINE RUNS OUT. ALL MEMBERS OF THE GUILD ARE INVITED TO BRING THEIR WARES FOR THIS PROMOTION.

Margaret Carney, director of the Museum of Ceramic Art at Alfred, New York recently announced plans to build an International Museum of Ceramic Art. The new building will contain approximately 25,000 sq. feet of space. Staff are looking forward to releasing the museum's large collection from storage and sharing it with visitors.

For more information about the Museum of Ceramic Art, contact: Museum of Ceramic Art at Alfred, Membership Office, Harder Hall, Fifth Floor, New York State College of Ceramics at Alfred University, Alfred, New York, U.S.A. 14802. Ph. (607) 871-2421

FLETCHER CHALLENGE
CERAMICS AWARD, 1995

The call has gone out for this year's Fletcher Challenge Ceramics Award competition. Details of the contest and application forms for entry can be obtained from the Guild office or by writing to

Fletcher Challenge Ceramics Award,
P.O. Box 33.1425 Takapuna,
Auckland 9, New Zealand.

-FERRY BUILDING GALLERY-

The Ferry Building Gallery in West Vancouver is looking for works to be shown in an exhibition to be held during 1995 at the Ferry Building Gallery in West Vancouver. Artists must submit their work to the selection committee by October 16, 1994. Details of the competition can be obtained by calling 925-3605. The competition is limited to present or past residents of the North Shore.

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CLAY 94

COMMUNITY ARTS COUNCIL OF
WHITE ROCK
15237 16 AVE.
WHITE ROCK

OCT. 25 - NOV. 22
M-F 9-4PM

WORKSHOP and COURSE
SCHEDULING

The Guild is currently planning workshops for the 1995 season. Robin Hopper is scheduled for late January and Andy Martin is tentatively scheduled for February. Paul Lewing, tile making for March. Please let us know if there are others you wish to schedule.

XXX

Bob Kingsmill Hand Building
Workshop

October 28, 5:30-10pm
West End Community Centre
870 Denman St.

Register at 257-8333

Cost: \$20

Pot luck dinner served

XXX

False Creek Community Centre
Beginner and Intermediate
November 9-Dec. 14,
Wed. 1:30-4
and 5-7:00 pm.

Intermediate and Advanced
November 8-Dec. 13,
Tues. 7-9:30 pm
Sue Griese, instructor

Contact the False Creek
Community Centre for details
of cost, etc.

UNCLASSIFIED ADS

THE YOUNG AT ARTS
STE. 102-20091 INDUSTRIAL AVE.
LANGLEY, B.C. V3A 4K6
CONTACT CAROL KLASSEN,
PH. 604-533-2787

IS LOOKING FOR USED POTTING WHEELS
TO USE IN A CHILDREN'S
PROGRAM.

XXX

LEE BEDFORD,
CANYON CREEK POTTERY AND GALLERY,
BOX 528
GOLDEN, B.C. V0A 1H0
PH. 344-5678
IS LOOKING FOR A DE-AIRING PUG MILL
AND A SLAB ROLLER

XXX

STEVE HALL, PHONE 985-9252

IS LOOKING FOR A KILN.

XXX

LAURA MCCLEOD,
BALLET B.C.
PH. 669-5954

IS LOOKING FOR A DONATION THAT CAN
BE RAFFLED TO SUPPORT BALLET B.C.

XXX

CATH SOLOMON,
PH. 886-8504,
GIBSONS, B.C.

IS LOOKING FOR
- A USED LOCKERBY WHEEL WITH MOTOR
- A MEDIUM SIZED ELECTRIC KILN IN
FAIRLY GOOD SHAPE THAT IS ABLE TO GO
TO CONE 6
- A TEST KILN
- SCALES, ETC.

GAILAN NGAN,
604-335-2453, EVENINGS

IS LOOKING FOR A STUDIO IN VANCOUVER
FOR THE NEW YEAR, JANUARY.
PREFERABLY WITH A GAS KILN, SHARED
OR NOT.

ALSO, GAILAN IS HAVING A FALL AND
CHRISTMAS SALE AT 3272 W. 33 AVE.,
VANCOUVER.

OCTOBER 28, - 30

PAINTINGS BY ANNE NGAN AND ETCHINGS
BY DAWN NEWTON WILL ALSO BE
FEATURED.

PHONE 604-335-2453 FOR INFO.

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PH. 599-2265

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CONTACT: SUSAN BREWSTER AT
PH. 987-2606

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CONTACT: BONNIE OR JUANITA AT
PH. 873-6733 OR
421-9740

XXX

STILL TIME TO ENTER THE OCTOBER JURYING. WORK WILL BE ACCEPTED FROM OCTOBER 10-15 AT THE GALLERY OF B.C. CERAMICS.

POTTERS' GUILD OF B.C. IS DEDICATED TO THE PURSUIT OF EXCELLENCE IN CERAMICS.
- MEMBERSHIP IN THE GUILD OFFERS THESE BENEFITS:

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THE POTTERS' GUILD OF B.C.

NEWSLETTER

The NEWSLETTER is published 10 times a year as an information link for the Membership. Submissions are welcome and should be in the Guild office by the third Friday of the month. Text may be edited for publication.

Executive Director & Editor: Jan Krueger

Gallery Manager: Jane Matthews

Gallery assistants: Lea Price,
Melania Corbin, Deborah Tibbel

Advertising Rates: \$120 full page; \$60 half page; \$40 one column; \$35 quarter page; \$25 half column.

Unclassified: Free to members. Non members, \$8 minimum up to three lines; \$2 per column line thereafter. All ads are to be prepaid and include GST. Deadline is last Friday of the month.

1994 Membership Fees: \$35 individual; \$50 family or studio membership, 2-4 persons; \$70 institutions and groups; \$20 full time students, January - December.

Board of Directors: Pres. Tom Irving; V. Pres. Nathan Rafia; Treas. Pat Teddy; Sec. June Macdonald. Directors: Linda Doherty, Kersti Krug, Carol Mayer, Dawn McNamara, Joe Nagel, Keith Rice-Jones, Ron Vallis, Gillian McMillan.

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ALL PROCEEDS WILL GO TO
C.A.B.C.'S OPERATING COSTS.

372 PAGE ART REFERENCE COLOR DIRECTORY

GREENBARN POTTERS SUPPLY

A note from Stan.....

I've been bothering Dave to do something a bit more interesting for the newsletter ad and he said, "Great idea, why don't you write something up!"

So.....here I am. First of all, I should say that we are very busy. In order to accomodate much more clay, kiln shelves and equipment etc., we have had to double our warehouse space.

Dave has been busy all summer working on the new catalogue, which will be out soon, with a good many new and exciting items. Dave says the rapidly fluctuating international currencies makes the costing a challenge. (In fact it's driving him crazy!)

Staffwise: Mark has left us to go back to enamelling, and Joanne has left us for a while to have a baby! We are fortunate to have Karen Yule back with us. Jeff is running the warehouse with help from Dan. I still come in on Fridays and Saturdays, and Rose handles the billing and the money. Steve comes in on Saturdays to look after the technical stuff and gives me a hand with any repairs. Dave is here whenever he can manage to tear himself away from the exciting world of catalogue production.

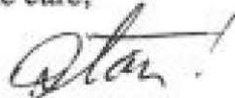
We now stock 83 different types of clay, not counting slips and "self setting" clays. The finishing section has been enlarged with many new wooden accessories and we are carrying a larger selection of kiln elements and spare parts. We also stock (most of the time) 193 book titles and 7 magazines. We are always adding new books on pottery, enamelling, sculpting, history, and biographies.

We now carry a new line of kilns, "CONEART" kilns made by Tucker's Pottery Supply in Ontario. These kilns have an extra layer of insulation. You may have seen their ads in Ceramics Monthly or Contact magazine.

Dave orders equipment and materials from all over the world. So remember that when we wait two months for a shipment from Australia and they "short-ship" us the 80 mesh sieves, it isn't *really* Dave's fault when we don't have them in stock till the next shipment gets to us. Seriously though, we are stocking more of everything in order to take care of your needs and in order not to be caught short on items that are critical to you.

I think that we also have the most enjoyable, interesting, and understanding clientele in the entire country, and I should say that I've enjoyed chatting with many of you over the years.

Take care,



Stan Clarke

Monday - Friday	9 - 5
Saturdays	9 - 1

9548 - 192 St. Surrey, B.C. Phone: 888-3411 Fax: 888-4247